



MUSIC
in the
National Curriculum
(England)

HMSO

DES
THE DEPARTMENT OF
EDUCATION & SCIENCE

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First published 1992

ISBN 011 270753X





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Department of Education and Science

HMSO

APRIL 1992

Foreword

This Document contains provisions relating to attainment targets and programmes of study in music for key stages 1 to 3 only. It is prepared by the Secretary of State for Education and Science and represents the Document referred to in the Order made under Section 4 of the Education Reform Act 1988 which directs that its provisions have effect in accordance with the Order. A separate Document prepared by the Secretary of State for Wales applies to provision in Wales.

The examples printed in italics serve only to illustrate the attainment targets and programmes of study and are non-statutory.

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Attainment targets and programmes of study

The attainment targets and programmes of study are set out by key stage.

Although the programmes of study have been set out in relation to each attainment target, there is no implication that teaching activities or learning opportunities should be designed to address them separately.

The examples printed in italics are non-statutory.

Appropriate provision should be made for pupils who need to use:

- means of communication other than speech, including technological aids, signing, symbols or lip-reading;
- non-sighted methods of reading, such as braille, or to acquire information in a non-visual or non-aural way;
- adapted instruments or technological aids in performing and composing music.



General requirements for programmes of study

1. In all key stages, pupils should be given opportunities to:
 - undertake a balanced programme of activities which builds on previous work and takes account of previous achievement;
 - work individually, in groups, and as a whole class;
 - make appropriate use of information technology to create and record music.
2. Pupils should perform and listen to music in a variety of genres and styles, from different periods and cultures. The repertoire chosen should be broad and designed to extend pupils' musical experience and knowledge. It should include examples of works taken from:
 - the European 'classical' tradition, from its earliest roots to the present day;
 - folk and popular music;
 - music of the countries and regions of the British Isles;
 - a variety of cultures, Western and non-Western.
3. The repertoire selected for performance should be progressively more demanding and chosen in the light of pupils' needs, backgrounds and stages of musical development.

Attainment target 1: Performing and composing

Key stage 1

The development of the ability to perform and compose music with understanding.

END OF KEY STAGE STATEMENTS

By the end of key stage 1, pupils should be able to:

- a) perform simple rhythmic and melodic patterns by ear and from symbols.

- b) sing in a group and play simple instruments demonstrating some control of the sounds made.

Programme of study (relating to attainment target 1).

PROGRAMME OF STUDY

Pupils should:

- i) memorise and internalise short musical patterns and simple songs, and imitate and recall simple rhythms and melodies.
- ii) read simple signs and symbols and perform from them.
- iii) sing a variety of simple unison songs with some control of breathing, dynamics and pitch.
- iv) develop the technical skills needed to control the sounds of a range of tuned and untuned instruments, through playing simple pieces and accompaniments.
- v) practise and rehearse, responding to direction.
- vi) share their music-making, presenting their performances effectively to different audiences, for different purposes, and in a number of places with different acoustics.
- vii) take part in simple vocal and instrumental improvisations, compositions and arrangements.

EXAMPLES

Pupils could:

- sing a familiar song, staying silent during a phrase within it.*
- echo short rhythm patterns clapped by the teacher.*

- perform a simple rhythmic pattern from symbols.*

- sing traditional and modern folk songs.*
- find the same note when singing with others.*
- decide when to breathe to make sense of a phrase.*
- play an untuned instrument indicating the pulse.*
- play a drone, single chords or simple ostinato.*
- hold violin/recorder correctly.*
- practise and perform a percussion part, changing level of loudness as directed.*
- sing with clear diction.*
- balance dynamics of vocal and instrumental parts.*
- perform in the class to each other, in the hall for assembly, in the playground.*
- make up a simple percussion part to a song.*
- play musical 'question and answer' games.*

c) investigate, choose and combine sounds to produce simple compositions.

d) record their own compositions and communicate them to others.

viii) explore and use a range of sound sources including their voices, bodies, sounds from the environment and instruments, tuned and untuned.

ix) create, select and organise sounds in response to different stimuli.

x) communicate simple musical ideas.

xi) use and understand simple signs and symbols for musical sounds when composing.

xii) record their own compositions.

explore sounds made by classroom instruments and discover how many different quiet sounds each can make.

explore the sounds the voice can make.

tell a story in sound with different groups describing different episodes.

create a piece in response to poetry, a picture, a story, a mood or personal experience.

create a musical pattern to match a movement pattern and teach it to another child.

write a simple graphic score for a piece they have composed.

invent a repeated pattern and notate it, or use a cassette player to record it.

Attainment target 2: Listening and appraising

Key stage 1

The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical heritage, and a variety of other musical traditions.

END OF KEY STAGE STATEMENTS

By the end of key stage 1, pupils should be able to:

- a) listen attentively and respond to short pieces of music from different times and cultures and in different styles, showing an awareness of differences and similarities.

Programme of study (relating to attainment target 2).

PROGRAMME OF STUDY

Pupils should:

- i) learn to listen with care and concentration to their own and others' music, and make broad distinctions within the main musical elements of:

pitch – high/low

duration – pulse; rhythm; long/short sounds

pace – fast/slow

timbre – quality of sound

texture – one sound/several sounds

dynamics – loud/quiet

structure – pattern; phrasing; repetition/contrast

silence

- ii) listen to, discover, make, compare and talk about everyday sounds of all kinds.

- iii) respond to the musical elements, character and mood of a piece of music, by means of movement, dance, or other forms of expression.

EXAMPLES

Pupils could:

identify which instrument is being played from its sound only.

consider the sounds they have made and what would be the effect if they were played faster/higher/quieter.

identify sounds heard outside the classroom and describe them using a musical vocabulary.

sway, jump, skip to music and stop for silence, move to the pulse of music or use colours and shapes to describe the mood of a piece of music.

b) talk in simple but appropriate terms about sounds and music they have made, listened to, performed or composed.

iv) listen to and talk about a variety of live and recorded music exhibiting contrasts of style, including works by well-known composers and performers as well as their own and others' compositions and improvisations.

v) discuss how sounds and rhythms are used in music to achieve particular effects, and learn to recognise some different characteristics in music from different times and places.

listen to the 'Surprise' Symphony by Haydn or 'The Young Person's Guide to the Orchestra' by Britten, and tell or show others what it made them feel or think.

discuss how music composed for different celebrations and festivals creates appropriate moods.

listen to and talk about pieces of music by Tchaikovsky, Mozart and Stravinsky.

discuss how sounds are used to describe the different animals in Saint Saens' 'Carnival of Animals'.

discover what music members of their family sang and listened to when they were younger, and discuss any common features.

sing folk songs from different parts of the world and discuss their similarities and differences.

Attainment target 1: Performing and composing

Key stage 2

The development of the ability to perform and compose music with understanding.

END OF KEY STAGE STATEMENTS

By the end of key stage 2, pupils should be able to:

- a) perform from notations interpreting signs, symbols and simple musical instructions.
- b) sing and play a range of music, controlling pitch, rhythm and dynamics.
- c) perform in a group, maintaining a simple part independently of another group.

Programme of study (relating to attainment target 1).

PROGRAMME OF STUDY

Pupils should:

- i) memorise and internalise songs and musical ideas of increasing length and/or complexity.
- ii) perform from simple notations and/or signals and understand a variety of musical instructions.
- iii) sing an expanding repertoire of songs (unison and simple two-part), and pieces requiring a variety of vocal techniques, with increasing understanding and control of pitch, duration, dynamics, diction and phrasing.
- iv) perform pieces/accompaniments on a widening range of more sophisticated instruments, with increasing dexterity and control of sound.
- v) maintain a part as a member of a group in a round or simple part song.
- vi) play an individual instrumental part in a group piece.
- vii) rehearse and direct to develop skills and improve techniques.

EXAMPLES

Pupils could:

- sing back a newly heard phrase played on an instrument.*
- accompany a song with an instrumental ostinato from notation which indicates when to play louder and quieter.*
- sing lullabies or sea-shanties choosing the appropriate vocal qualities.*
- perform a percussion accompaniment to a song.*
- practise and perform an independent part in a group piece, following variations of pace and dynamics.*
- sing two-part songs and songs with descants.*
- perform a part within a graphic score.*
- learn from staff notation, and perform, a piece for recorder ensemble.*
- work in a group to produce a performance for the rest of the class.*

d) devise and develop musical ideas within simple structures.

e) communicate musical ideas to others and record compositions through the use of notations.

viii) plan and present their own projects/performances, being aware of the need to communicate to different audiences.

ix) explore and use a widening range of sound sources.

x) choose specific sounds and combinations of sounds to create a complete musical shape.

xi) develop musical ideas through improvising, composing and arranging.

xii) create music in response to a range of stimuli, using appropriate musical structures.

xiii) record and communicate musical ideas through notations which define timbre, dynamics, duration and, where appropriate, pitch.

discuss and organise the most suitable position for each performer.

plan and present a contribution to a school assembly.

use recorders, keyboards, computers and electronic equipment when composing.

discuss descriptive sounds for a composition based on a poem before experimenting with instruments.

improvise a solo section in a class piece based on a rondo form (ABACADA) or a vocal 'verse' alternating with a given 'chorus'.

create a piece in response to a rhythmic pattern, movement, a series of pictures, or first hand experience such as a visit to a nature trail.

make a graphic score of a composition.

work in a group to devise a piece before teaching it to another group.

Attainment target 2: Listening and appraising

Key stage 2

The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical culture, and a variety of other musical traditions.

END OF KEY STAGE STATEMENTS

By the end of key stage 2, pupils should be able to:

a) listen attentively to music of various kinds, recognising the main musical elements; distinguishing musical instruments, and responding to changes in character and mood.

Programme of study (relating to attainment target 2).

PROGRAMME OF STUDY

Pupils should:

i) develop their understanding of musical elements, and ability to describe them in appropriate vocabulary, and to interpret some of the signs related to them:

pitch – melody; chords

duration – pulse; metre and rhythm

pace – gradations of speed

timbre – tone quality of voice/instruments

texture – melody, accompaniment, polyphony

dynamics – gradations of volume; accents

structure – repetition; contrast; simple forms.

ii) learn to distinguish the sounds made by a range of instruments, individually and in combination.

EXAMPLES

Pupils could:

listen to 'Pictures at an Exhibition' by Mussorgsky and consider how sounds, structures and expressive devices are used to create each picture.

*recognise instruments used in 'Rodeo' by Copland.
listen to and identify different instruments in a percussion ensemble.
listen to jazz groups and identify solo instruments.*

b) understand the principal features of the history of music and appreciate a variety of musical traditions.

c) describe, discuss and undertake simple analysis and evaluation of musical compositions and performances.

iii) listen to a range of instrumental and vocal music from early, Classical and later periods.

iv) listen to the work of influential composers and learn something of their social and historical context and importance to the development of musical traditions.

v) talk about music heard in class, including their own compositions and performances.

listen to examples of medieval dances, a chamber work such as the 'Trout' quintet by Schubert, a suite for orchestra such as Holst's 'The Planets', a cantata such as 'Carmina Burana' by Orff.

listen to pieces of music by composers such as Bach, Beethoven, Wagner, Vaughan Williams and Shostakovich and discuss their effects and characteristics.

explain the initial musical ideas behind an original composition, and how they were developed.

explore the way in which musical ideas and themes change and develop within a work heard in the classroom.

discuss the reflection of mood in music in passages from Handel's 'Messiah' or Debussy's 'La Cathédrale Engloutie'.

Attainment target 1: Performing and composing

Key stage 3

The development of the ability to perform and compose music with understanding.

END OF KEY STAGE STATEMENTS

By the end of key stage 3, pupils should be able to:

- a) perform in a range of styles, interpreting signs, symbols and musical instructions.

- b) perform a solo part with fluency and expression.

Programme of study (relating to attainment target 1).

PROGRAMME OF STUDY

Pupils should:

- i) internalise, memorise, imitate and recall increasingly complex sections of music.
- ii) sing and play by ear and from various forms of notation with increasing accuracy.
- iii) give unprepared performances.
- iv) sing and play an increasingly wide and demanding repertoire, including pieces requiring a wide range of vocal techniques.
- v) sing and play controlling subtle changes of dynamics, timbre and pace.
- vi) respond sensitively to directions and to visual and sound cues when performing.
- vii) rehearse and direct other pupils in a group performance.

EXAMPLES

Pupils could:

- play the chord progression of a popular song from memory having listened to a recording of it.*
- play guitar chords by ear in ensemble work choosing appropriate rhythm and style.*
- read, learn and perform a Kurt Weill song, taking notice of speed and different dynamics.*
- sight read a part in a classroom performance of an instrumental arrangement.*
- perform from a graphic score representing vocal sounds.*
- play a part in a class arrangement of a television theme tune watching the conductor.*
- sing a part in an unaccompanied duet without a conductor.*
- play a short trumpet piece requiring different techniques.*
- practise and perform a part in a class production.*
- organise and rehearse a piece they have composed for flute, keyboard and voice.*

c) perform in a group maintaining a part independently of other groups.

d) compose, arrange and improvise music, developing ideas within musical structures.

e) revise their compositions and notate them appropriately for subsequent performance.

viii) perform an independent part in a group.

ix) take part in group performances (vocal, instrumental or mixed), developing an increasing awareness of musical characteristics, style and a sense of ensemble.

x) plan and present performances in a wide variety of contexts, showing an increasing awareness of audience and purpose.

xi) compose music in response to a wide range of stimuli, including the composition of music for special occasions.

xii) develop musical ideas within structures to produce individual and group compositions and arrangements.

xiii) control a wide range of sound sources and make increasing use of more sophisticated instruments.

xiv) improvise vocally and instrumentally in a variety of styles.

xv) refine their work to produce complete compositions.

xvi) use and understand increasingly complex signs, symbols and instructions including conventional and graphic notations.

xvii) communicate more complex ideas using a widening range of cues, signs and symbols and recording equipment.

read and play an extended instrumental part in a class performance.

take part in a folk song arrangement, recognising when to take the lead and when to accompany others.

prepare a performance of a calypso with instrumental accompaniment.

compose a piece on an environmental theme.

compose music to accompany a dramatic presentation set in medieval Britain.

compose a sound track to an advertisement.

compose a piece by experimenting with different combinations of melodic and rhythmic ostinato for a dance performance.

compose an instrumental piece using gamelan modes and structures.

synthesise sounds on an electronic keyboard.

improvise a solo part over a 12 bar blues sequence, performing without a conductor.

perform a group piece to the class and, taking account of the comments made, develop the ideas before notating the final composition.

notate a complex piece using graphic and/or conventional notation.

use a computer program to store, alter and replay a composition and print the score.

notate a song for others to sing with the accompaniment defined by chord symbols.

Attainment target 2: Listening and appraising

Key stage 3

The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical heritage, and a variety of other musical traditions.

END OF KEY STAGE STATEMENTS

By the end of key stage 3, pupils should be able to:

a) listen with understanding to a wide variety of music of increasing complexity, identifying and discriminating within musical elements; and demonstrate knowledge of different forms of notation.

Programme of study (relating to attainment target 2).

PROGRAMME OF STUDY

Pupils should:

i) develop musical perceptiveness and attention to detail in their listening, and learn to recognise, identify and discriminate between complex musical elements in music of a wide range of styles:

- pitch** – melodic shape; characteristics of melodic and harmonic intervals; various scales and modes, harmonic combinations, eg ragas, note clusters, triads;
- duration** – pulse, metre and rhythm, eg time signatures, syncopation, unmeasured speech rhythm;
- pace** – speed of pulse; rapidity of change, eg of harmony, instrumentation, dynamics;
- timbre** – voices, instruments, and different ways of producing sounds with them, eg contrasts between instruments, within instruments and within single notes sung and played in a variety of ways;
- texture** – solo, melody, accompaniment, polyphony, density of instrumentation;
- dynamics** – loud; quiet; gradations of volume; articulation;

EXAMPLES

Pupils could:

identify chord progression in a popular song.

recognise a modulation.

comment on the distinctive musical elements in a Bach fugue or a Beethoven symphony.

listen to music played by Fats Waller or Duke Ellington and discuss how the structure of the piece could be used as a basis for a group composition.

identify contrasts in the 'Dance of King Kashchey' from Stravinsky's 'Firebird'.

b) show a knowledge of the historical development of music, and an understanding of a range of musical traditions from different periods and cultures.

c) show knowledge and understanding of a range of individual musical works, and critically assess particular performances, live or recorded.

structure – phrases; repetition/contrast; variation and development; simple forms, eg ternary, verse-chorus, rondo, variations; features such as ostinato, sequence.

ii) read and use different notations, including staff notation, graphic scores and chord symbols.

iii) listen to and develop an understanding of music from early, Classical and later periods, including orchestral, chamber and choral music, opera, ballet and jazz.

iv) understand the contribution made to the development of music by a range of influential composers.

v) evaluate compositions and performances heard in class, including those by other pupils, expressing and justifying opinions and preferences, and taking account of different views.

vi) analyse music critically, using appropriate vocabulary, and showing an understanding of style and an ability to relate it to its social, historical and cultural background.

listen to music following a score and locate repeated sections.

listen to examples of Gregorian chant, orchestral music such as Handel's 'Music for the Royal Fireworks', an opera such as Verdi's 'Il Trovatore', a Savoy opera by Gilbert and Sullivan such as 'The Mikado', music for ballet such as Prokofiev's 'Romeo and Juliet', a musical such as Bernstein's 'West Side Story'.

recognise and talk about traditions such as Scottish fiddle music, Indian raga or Indonesian gamelan.

listen to and discuss music by composers such as Tallis, Monteverdi, Bach, Mozart, Beethoven, Schubert, Wagner, Verdi, Tchaikovsky, Debussy, Mahler, Stravinsky, Elgar, Sibelius and Tippett.

follow a simple score of a group composition as it is played and then discuss the accuracy of the performance and the clarity of the notation.

listen to two interpretations of a song by Lennon and McCartney and discuss their individual merits, justifying personal preferences.

discuss folk and popular arrangements of a familiar song.

discuss the development of impressionism in music.

research music played and sung in wartime Britain between 1939 and 1945.

THE EDUCATION REFORM ACT 1988:

NATIONAL CURRICULUM: SECTION 4 ORDER

MUSIC

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**THE DEPARTMENT OF
EDUCATION & SCIENCE**

I INTRODUCTION AND SUMMARY

1. This Circular provides guidance on the Order¹ specifying attainment targets and programmes of study for music in the National Curriculum made under Section 4(2)(a) and (b) and (4) of the Education Reform Act 1988 (“the Act”). The Order applies to maintained schools (including grant-maintained schools) in England. A separate Order made by the Secretary of State for Wales applies to maintained schools in Wales.

2. The Circular explains how the attainment targets and programmes of study will be implemented in key stages 1, 2 and 3 of a pupil’s compulsory schooling. It also outlines the broad framework for the assessment of pupils’ work (detailed arrangements will be the subject of a separate Order.)

3. The guidance contained in this Circular does not constitute an authoritative legal interpretation of the legislation: that is a matter for the courts.

4. All enquiries about this Circular should be addressed to Mr J J Booth, Schools Branch 3, Department of Education and Science, Sanctuary Buildings, Great Smith Street, Westminster, London SW1P 3BT, Tel 071-925 6147.

II BACKGROUND

5. The details of the statutory attainment targets and programmes of study are contained in the associated Document published by Her Majesty’s Stationery Office (HMSO) entitled “Music in the National Curriculum (England)” (ISBN 011 270753 X). **All proposed or draft versions of the attainment targets and programmes of study are now superseded.**

6. The Order and the associated Document both have statutory force, with the exception of the italicised text in the Document which is non-statutory. This is mainly in the form of examples which serve to illustrate the programmes of study.

7. The Order and the associated Document for music will start to come into force with effect from 1 August 1992 for each of key stages 1, 2 and 3.

8. On 25 February 1992, the Secretary of State laid before Parliament for approval an Order under Section 3(4)(a) of the Act to remove art and music from the National Curriculum at key stage 4. Subject to that approval, the Order will come into force from 1 August 1992. The Secretary of State considers that all schools should offer some form of aesthetic experience in the curriculum for all 14–16 year old pupils, and that the great majority of schools should offer art and music to pupils who wish to continue their study of these subjects after the age of 14.

1 The Education (National Curriculum) (Attainment Targets and Programmes of Study in Music) (England) Order 1992.

III COMMENCEMENT DATES

9. Details of the commencement dates are set out in Table 1. Paragraphs 10 to 13 offer a commentary on the table.

TABLE 1

MUSIC — SECTION 4 ORDER — (ATTAINMENT TARGETS AND PROGRAMMES OF STUDY)

COMMENCEMENT DATES ²

	Key Stage 1	Key Stage 2	Key Stage 3
1992	1st cohort (Year 1)	1st cohort (Year 3)	1st cohort (Year 7)
1993	1st and 2nd cohorts (Years 1 and 2)	1st and 2nd cohorts (Years 3 and 4)	1st and 2nd cohorts (Years 7 and 8)
1994	1st statutory assessment	1st, 2nd and 3rd cohorts (Years 3, 4 and 5)	1st, 2nd and 3rd cohorts (Years 7, 8 and 9)
1995		1st, 2nd, 3rd and 4th cohorts (Years 3, 4, 5 and 6)	1st statutory assessment
1996		1st statutory assessment	

² Commencement dates for attainment targets and programmes of study are 1 August in each year.

Key Stage 1

10. **For the school year 1992–93**, the attainment targets and programmes of study set out in the Order and the associated Document for music will apply to pupils in reception classes and in Year 1 from the point when they reach compulsory school age. The requirements will not apply to pupils then in the second year of Key Stage 1 – Year 2 – even if that year group includes five year olds working in a teaching group composed mainly of six year olds.

11. **For the school year 1993–94 and beyond**, the attainment targets and programmes of study will apply to pupils in the first and second years of Key Stage 1 (see Table 1). All pupils at the end of the first key stage are required to be assessed against the attainment targets for the first time in 1994.

Key Stage 2

12. **For the school year 1992–93**, the attainment targets and programmes of study for music will apply to pupils entering the first year of Key Stage 2 – Year 3 – ie pupils in a teaching group in which the majority of pupils will reach the age of eight during the school year 1992–93. Thereafter the requirements will extend to each successive year of the key stage. All pupils at the end of the second key stage are required to be assessed against the attainment targets for the first time in 1996.

Key Stage 3

13. **For the school year 1992–93**, the attainment targets and programmes of study for music will apply to pupils entering the first year of Key Stage 3 – Year 7 – ie pupils in a teaching group in which the majority of pupils will reach the age of twelve during the school year 1992–93. Thereafter the requirements will extend to each successive year of the key stage. All pupils at the end of the third key stage are required to be assessed against the attainment targets for the first time in 1995.

IV ATTAINMENT TARGETS AND PROGRAMMES OF STUDY

14. The Act defines attainment targets as the knowledge, skills and understanding which pupils of different abilities and maturities are expected to have by the end of each key stage. They provide the objectives for what is to be learned in each National Curriculum subject during that key stage. Programmes of study are defined in the Act as the matters, skills and processes which are required to be taught to pupils of different abilities and maturities during each key stage. They set out the essential ground to be covered to enable pupils to satisfy the “end of key stage statements” (see paragraph 15 below) which define the attainment targets for each key stage.

End of Key Stage Statements

15. The statutory framework for music (and art and physical education) is intended to allow schools and teachers wider discretion in teaching the subject than in the case of other National Curriculum subjects. There are no 10–level statements of attainment in music; teachers are required to assess pupils' performance against three “end of key stage statements”. The

statements represent the knowledge, skills and understanding which pupils of different abilities and maturities can be expected to achieve at the end of the key stage in question.

V SCHEMES OF WORK

16. Under Section 10(2) of the Act the head teacher has a duty to secure the implementation of the National Curriculum. The head teacher will need to consider with his or her staff whether existing schemes of work adequately cover the attainment targets and programmes of study for music, or whether the schemes of work need modifying.

VI ASSESSMENT AND REPORTING ARRANGEMENTS

17. Individual pupils are required to be assessed in music at or near the end of each key stage. It is intended that assessment should be as simple and straightforward as possible and should be based on teachers' own judgements of pupils' classroom work. It is not expected that there will be nationally determined standard assessment tasks. The Secretary of State will in due course make Orders, under Section 4(2)(c) of the Act, to govern assessment in music at key stages 1, 2 and 3.

18. Meanwhile, schools will wish to have regard to the requirements of the Order under Section 4(2)(a) and (b) in their continuing assessment of pupils' classroom work in music, and recording their progress, so as:

- i. to ensure that individual pupils are acquiring the knowledge and understanding which enable them to work at the appropriate standards for any given attainment target and programme of study;
- ii. to inform those with an interest – notably parents, or other teachers with either current or imminent responsibility for the pupil – about individual pupils' progress; and
- iii. to build up a record of relevant evidence of each pupil's attainments, which may include examples of work, as a basis for future judgements about the standards reached at the end of a key stage.

Guidance will be issued by the School Examinations and Assessment Council (SEAC) in due course.

VII PUPILS WITH SPECIAL EDUCATIONAL NEEDS

19. The Document for music makes provision for alternative means of meeting the requirements of some of the attainment targets where this is necessary for pupils with identified special educational needs. This is intended to ensure that they enjoy the fullest possible benefit of the National Curriculum without unnecessary recourse to making or amending a statement of special educational needs under the Education Act 1981. The Secretary of State does not envisage that it will be necessary to make Regulations under Section 17 of the Act to modify or disapply for pupils with special educational needs the requirements specified in the Order.

20. Under Section 18 of the Act, a statement made under the 1981 Act may modify or disapply any or all of the requirements of the National Curriculum if they are inappropriate for an individual pupil. The connection with a statement ensures that any departure from the National Curriculum will be decided in the light of educational, medical, psychological and other evidence about the pupil, including the views of the pupil's parents. That procedure is subject to consultation with parents and to their right of appeal under the 1981 Act as amended by paragraphs 84 and 85 of Schedule 12 to the Act.

21. The Education (National Curriculum) (Temporary Exceptions for Individual Pupils) Regulations 1989³ allow head teachers to give directions temporarily disapplying or modifying the National Curriculum requirements for individual pupils where they judge that a pupil falls within the cases or circumstances specified. Directions may be one of two kinds. **General directions** may be given for pupils with short-term problems who are expected to resume full participation in the National Curriculum within 6 months – eg pupils who have had long periods out of school, perhaps because of illness. These directions may be given for pupils with or without special educational needs. Alternatively, **special directions** may be given, where appropriate, for pupils whose circumstances indicate a need for them to be assessed under Section 5 of the Education Act 1981 with a view to making or amending a statement of special educational needs. Such pupils may need provision made within a statement for longer-term exceptions from the National Curriculum. Provisions for modification or disapplication should be applied sensitively and with regard to the need to ensure a broad and balanced curriculum, as provided for in Section 1 of the Act.

22. It is the responsibility of the local education authority to ensure that pupils with statements of special educational needs have their statements amended, if this is necessary, to take account of the introduction of the National Curriculum, in time to meet the timetable set out in Table 1.

VIII IMPLEMENTATION

23. In preparing to implement the statutory requirements for music, local education authorities can make use of funding provided under the Grants for Education Support and Training programme. In 1992–93 Activity 7: Basic Curriculum provides funds for expenditure on books, equipment and training for the National Curriculum. Activity 5 is intended to support the professional development of teachers and other support staff involved in assessment; secure consistent assessment standards; and support the establishment of any necessary administrative arrangements. In addition Activity 6 is designed to promote the integration of information technology across the curriculum. Grant-maintained schools will be able to use funding provided through the Special Purposes (Development) Grant.

24. More detailed advice on the implementation of the statutory requirements for music will shortly be available in the form of non-statutory guidance prepared by the National Curriculum Council (NCC).

3 SI 1989/1811. For further guidance see DES Circular 15/89 – Education Reform Act 1988: Temporary Exceptions from the National Curriculum.

IX REVIEW AND UPDATING

25. The NCC will monitor and evaluate implementation of the provisions of this Order and its associated Document in consultation with Her Majesty's Inspectorate and SEAC. Should it prove necessary, in the light of advice received, for the Secretary of State to bring forward proposals to revise the provisions of the Order and associated Document, any such proposals would be subject to the consultative procedures laid down in Section 20 of the Act.

X ALLOCATION OF STATUTORY DOCUMENTS

26. Copies of the statutory Documents, which include a facsimile of the relevant Order and a copy of the Circular, are being distributed free to local education authorities, schools, institutions providing initial teacher training and national bodies. In accordance with the Education (School Curriculum and Related Information) Regulations 1989⁴, schools should ensure that parents and others can have access to them. **In all cases these copies of the Documents will remain the property of the local education authority/institution and not the individuals to whom they are made available.** Further priced copies of the Documents are available from HMSO. In addition, shrink wrapped editions without ring binders are available by mail order from the HMSO Publications Centre, PO Box 276, London SW8 5DT.

27. The key elements (including attainment targets and programmes of study) of the statutory Documents for all National Curriculum foundation subjects are accessible through the National Educational Resources Information Service (NERIS), which is available for use for training purposes or for analysing and devising schemes of work either "on-line" or on CD-ROM. Further details may be obtained from NERIS at Maryland College, Leighton Street, Woburn, Milton Keynes, MK17 9JD (Tel 0525 290364).



JOHN CAINES

To: Local Education Authorities – direct

Heads and Governing Bodies of
Maintained Schools – direct

Teacher Training Institutions – direct

Other bodies – direct

⁴ SI 1989/954. For further guidance see DES Circular 14/89.



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M U S I C



**MUSIC
NON-
STATUTORY
GUIDANCE**

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£5 rrp
ISBN: 1 872676 92 8
First published 1992
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Printed in Great Britain

The National Curriculum Council is an exempt charity under the Charities Act 1960.

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Chairman: David L Pascall



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David L Pascall
Chairman

June 1992

Dear Colleague

NON-STATUTORY GUIDANCE: MUSIC

The introduction of National Curriculum music, art and physical education into our schools in September completes the legal framework of National Curriculum foundation subjects. For the first time we shall have a statutory basis for cultural and physical development as part of a broad and balanced curriculum preparing our children for adult life.

This non-statutory guidance has been written to accompany the statutory Order for music. It is intended to help teachers understand the statutory requirements and to provide advice and guidance on implementation in the classroom. NCC is grateful to all those who have contributed in its preparation.

Council also acknowledges concern about information overload in schools and I should welcome your comments on how well this guidance meets your requirements and on the need for any further advice and guidance from NCC to support the music Order.

Yours sincerely

David Pascall

MUSIC

NON-STATUTORY GUIDANCE

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A INTRODUCTION

- 1.1 The purpose of this non-statutory guidance (NSG) is to help you implement the National Curriculum Order for music.
- 1.2 NSG has been written with the non-specialist teacher in mind. It is not intended that it be read in one sitting. Rather, it should be thought of as a resource and consulted as needed.
- 1.3 Section B outlines the structure of the Order, explaining the key features of the attainment targets (ATs), end of key stage statements and the programmes of study (PoS). Each AT can be subdivided into a number of strands which can be traced through the three key stages. These strands are described in Section C. The diagrams and tables which illustrate progression in the strands through the key stages are provided to help with planning. The final sections are concerned with a number of key issues, such as the relationship between the two ATs, assessment, the use of information technology (IT) and planning schemes of work. There is also a glossary of 'technical terms' (page H1) and examples of criteria for success, key stage by key stage.

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B THE STRUCTURE OF THE MUSIC ORDER

- 1.1 Music is a foundation subject in Key Stages 1-3 (KS1-3). Music's two ATs are outlined in Table 1.

Table 1

AT1 Performing and composing	AT2 Listening and appraising
The development of the ability to perform and compose music with understanding.	The development of the ability to listen to and appraise music, including knowledge of musical history, our diverse musical heritage, and a variety of other musical traditions.

- 1.2 An integrated approach to the teaching of the two ATs is required. The ATs constantly intertwine in all music lessons. The expectation is that more attention will be given to the practical elements in the teaching and learning of music. It is intended that the assessment Order will weight the ATs two to one in favour of the first. This should act as a guide to the relative emphasis given to practical work on the one hand and knowledge and appreciation of music on the other.
- 1.3 There are two statutory elements to the Order:
- end of key stage statements;
 - PoS (general requirements and a specific PoS for each AT at KS1-3).
- 1.4 **End of key stage statements** will help with teaching and planning since, taken together, they constitute a definition of the principal components of the music curriculum. Music, art and physical education are intended to be more flexible subjects. That is why the ATs comprise statements to indicate what is expected of pupils at the end of each key stage, rather than the statements of attainment (SoA) defined at 10 levels for other subjects.
- 1.5 The **programmes of study** define what it is in music that pupils should do to achieve the end of key stage statements. There are two parts to the PoS: specific key stage requirements and more general requirements which apply throughout the three key stages. These general requirements establish some vital ground rules on the importance of:
- balance in the programme of activities;
 - planning which takes account of previous achievement;
 - pupils working individually in groups and as a whole class;
 - the use of IT;
 - musical repertoire.

- 1.6 The positioning of the PoS statements against the most relevant end of key stage statements is deliberate: it is wise, however, to take into account the contribution other parts of the PoS might make to achievement. Planning should be on the basis of activities derived from viewing the PoS as a whole.
- 1.7 The ATs consist of a number of strands, shown in Table 2.

Table 2

Strands in AT1	• Playing and singing (by ear, from signs and notations)
	• Controlling sounds made by the voice and a range of musical instruments
	• Performing with others
	• Composing, arranging and improvising
	• Refining, recording and communicating musical ideas
Strands in AT2	• Listening and identifying musical elements and structures
	• The history of music: its composers and traditions
	• Appraising music: appreciation of live and recorded music

- 1.8 Diagram 1 on page B3 explains how these relate to the end of key stage statements.

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Continuity and progression in the end of key stage statements

	Key Stage 1 End of key stage statements	Key Stage 2 End of key stage statements	Key Stage 3 End of key stage statements
Strands in AT1			
Playing and singing (by ear, from signs and notations)	→ perform simple rhythmic and melodic patterns by ear and from symbols.	→ perform from notations interpreting signs, symbols and simple musical instructions.	→ perform in a range of styles interpreting signs, symbols and musical instructions.
Controlling sounds made by the voice and a range of musical instruments	↘ sing in a group and play simple instruments demonstrating some control of the sounds made.	↗ sing and play a range of music, controlling pitch, rhythm and dynamics.	→ perform a solo part with fluency and expression.
Performing with others	↗	↘ perform in a group maintaining a simple part independently of another group.	→ perform in a group maintaining a part independently of other groups.
Composing, arranging and improvising	→ investigate, choose and combine sounds to produce simple compositions.	→ devise and develop musical ideas within simple structures.	→ compose, arrange and improvise music, developing ideas within musical structures.
Refining, recording and communicating musical ideas	→ record their own compositions and communicate them to others.	→ communicate musical ideas to others and record compositions through the use of notations.	→ revise their compositions and notate them appropriately for subsequent performance.
Strands in AT2			
Listening and identifying musical elements and structures	↘ listen attentively and respond to short pieces of music from different times and cultures and in different styles, showing an awareness of differences and similarities.	↗ listen attentively to music of various kinds, recognising the main musical elements; distinguishing musical instruments, and responding to changes in character and mood.	→ listen with understanding to a wide variety of music of increasing complexity, identifying and discriminating within musical elements; and demonstrate knowledge of different forms of notation.
The history of music: its composers and traditions	↗	↘ understand the principal features of the history of music and appreciate a variety of musical traditions.	→ show a knowledge of the historical development of music, and an understanding of a range of musical traditions from different periods and cultures.
Appraising music: appreciation of live and recorded music	→ talk in simple but appropriate terms about sounds and music they have made, listened to, performed or composed.	→ describe, discuss and undertake simple analysis and evaluation of musical compositions and performances.	→ show knowledge and understanding of a range of individual musical works, and critically assess particular performances, live or recorded.

C

STRANDS IN NATIONAL CURRICULUM MUSIC

1.0 ATTAINMENT TARGET 1

Playing and singing (by ear, from signs and notations)

As children gain in manual dexterity, vocal range and musical understanding, they will perform an ever-increasing repertoire, and develop the skills needed to play by ear on a variety of instruments, including electronic instruments; to sing part songs; to sing and play from signs, symbols and cues their own music and the compositions of others . . .

Music for ages 5 to 14, DES/WO/HMSO, 1991, para. 5.15

- 1.1 These skills are developed through the first strand of AT1.

Table 3

AT1	First strand: Playing and singing (by ear, from signs and notations)		
	KS1	KS2	KS3
End of key stage statements	perform simple rhythmic and melodic patterns by ear and from symbols.	perform from notations interpreting signs, symbols and simple musical instructions.	perform in a range of styles, interpreting signs, symbols, and musical instructions.
Programmes of study	memorise and internalise short musical patterns and simple songs, and imitate and recall simple rhythms and melodies. read simple signs and symbols and perform from them.	memorise and internalise songs and musical ideas of increasing length and/or complexity. perform from simple notations and/or signals and understand a variety of musical instructions.	internalise, memorise, imitate and recall increasingly complex sections of music. sing and play by ear and from various forms of notation with increasing accuracy. give unprepared performances.

- 1.2 Thus, pupils are required to develop:
- short and longer term memory;
 - the ability to perform from visual signs;
 - the ability to read music from staff notation;
 - an awareness of other forms of notation.

1.3 To do this, they will need to experience activities which train the ear and eye, and which extend the ability to internalise, i.e. to hear 'music in the head'.

1.4 These might include:

- 'echo work' whereby pupils repeat patterns and rhythms they have heard;
- learning songs or pieces of greater complexity (of melody, length, variation);
- 'reading' music from
 - graphic notation (where shapes or invented symbols can be used to represent sounds);
 - staff notation;



- chord symbols¹
(e.g. E7, A, Dm, which describe combinations of notes).

¹Chord symbols

- Chords are three, or more, notes played at the same time. The simplest chord is made up of the 1st, 3rd and 5th note of a scale, e.g. CDEFG.
- Chord symbols take the name of the first note, e.g. G would mean that the notes GABCD should be played simultaneously.
- Most simple tunes can be accompanied by three chords, e.g.
Half a pound of tuppenny rice, half a pound of treacle, that's the way the money goes,
C G C C G C C G C
Pop goes the weasel.
F G C

1.5 The example below illustrates one teacher's approach with a group of pupils in Year 4.

I began by clapping a short rhythm pattern which the pupils clapped back. I then clapped different patterns, with the class following suit, adding different sounds (e.g. hands on knees, hands on table, etc.) and different dynamics. After a while, I clapped a longer pattern which was written as one of three rhythms on the blackboard. Pupils were asked which one had been clapped. They then learned all three rhythms, took instruments and performed the rhythms one after the other. The class was divided into three groups and performed the rhythms as a round.

Controlling sounds made by the voice and a range of musical instruments

Table 4

AT1	Second strand: Controlling sounds made by the voice and a range of musical instruments		
	KS1	KS2	KS3
End of key stage statements	<p>sing in a group* and play simple instruments demonstrating some control of the sounds made.</p>	<p>sing and play a range of music, controlling pitch, rhythm and dynamics.</p>	<p>perform a solo part with fluency and expression.</p>
Programmes of study	<p>sing a variety of simple unison songs with some control of breathing, dynamics and pitch.</p> <p>develop the technical skills needed to control the sounds of a range of tuned and untuned instruments, through playing simple pieces and accompaniments.</p>	<p>sing an expanding repertoire of songs (unison and simple two-part), and pieces requiring a variety of vocal techniques, with increasing understanding and control of pitch, duration, dynamics, diction and phrasing.</p>	<p>sing and play an increasingly wide and demanding repertoire, including pieces requiring a wide range of vocal techniques.</p> <p>sing and play controlling subtle changes of dynamics, timbre and pace.</p> <p>control a wide range of sound sources and make increasing use of more sophisticated instruments.</p>

* See AT1 third strand (page C5).

- 1.6 Control—of the voice and musical instruments—comes through practice above all else. But improvement also depends on an increasingly challenging repertoire and work specifically designed to develop vocal and instrumental techniques. This is considered in more detail in the table below.

Table 5

Vocal	Instrumental
<ul style="list-style-type: none"> • Exploring the range of sounds the voice can make. • Encouraging pupils to listen to their own voices. • Improving posture when singing. • Concentrating on: <ul style="list-style-type: none"> –improved breathing; –increasingly complex and subtle changes in tone, pace, volume, etc.; –improved diction. 	<ul style="list-style-type: none"> • Exploring the ranges of sounds instruments can make. • Progressing from simple tuned/untuned instruments to more sophisticated ones. • Greater dexterity and control of sound. • Consistent discipline over the correct use of instruments (e.g. holding the bow correctly). • Breathing and posture.

1.7 The teacher below was working on this strand with pupils in Year 2.

Pupils discussed a variety of loud and quiet sounds. They investigated how many quiet sounds could be made on a range of instruments including their own voices. I then divided the class, giving each half a mixture of pitched and non-pitched instruments. The class then performed loudly or quietly with pupils taking turns to 'conduct'. Later I asked for high/low sounds to be mixed with loud/quiet ones. The class discussed other ways of grouping sounds, for instance into short and long sounds and performed increasingly complex pieces using loud/quiet/high/low/long/short sounds.

1.8 Appropriate instruments for this strand would include the following.

Table 6

KS1	KS2	KS3
<p>Non-pitched E.g. tulip block, wood blocks, castanets, maracas, sand paper blocks, bell tree, tambourine.</p> <p>Pitched E.g. diatonic xylophones, glockenspiels, metalphones with a range of different beaters—hard/soft/medium.</p> <p>Own instruments Where appropriate, e.g. violin.</p>	<p>Triangle, indian bells, tambour, various drums, cymbals—held and suspended.</p> <p>Chromatic xylophones, including bass xylophone, glockenspiels, metalphones, hand chimes and chime bars, electronic keyboards.</p> <p>String, woodwind, brass, own keyboards.</p>	<p>Congas, drum kit.</p> <p>Timpani, vibraphone, xylophones, keyboards, synthesisers, computer equipment.</p> <p>String, woodwind, brass, own keyboards.</p>

Performing with others

Performance, either with the voice or a musical instrument, is at the heart of musical activity . . .

Music Consultation Report, NCC, 1992, para. 3.14

- 1.9 Necessarily, therefore, this strand is an extremely important element in AT1.

Table 7

AT1	Third strand: Performing with others		
	KS1	KS2	KS3
End of key stage statements	sing in a group and play simple instruments* demonstrating some control of the sounds made.	perform in a group, maintaining a simple part independently of another group.	perform in a group maintaining a part independently of other groups.
Programmes of study	<p>practise and rehearse, responding to direction.</p> <p>share their music-making, presenting their performances effectively to different audiences, for different purposes, and in a number of places with different acoustics.</p> <p>take part in simple vocal and instrumental improvisations, compositions and arrangements.</p>	<p>rehearse and direct to develop skills and improve techniques.</p> <p>perform pieces/ accompaniments on a widening range of more sophisticated instruments, with increasing dexterity and control of sound.†</p> <p>maintain a part as a member of a group in a round or simple part song.</p> <p>play an individual instrumental part in a group piece.</p> <p>plan and present their own projects/ performances, being aware of the need to communicate to different audiences.</p>	<p>respond sensitively to directions and to visual and sound cues when performing.</p> <p>rehearse and direct other pupils in a group performance.</p> <p>perform an independent part in a group.</p> <p>take part in group performances (vocal, instrumental or mixed), developing an increasing awareness of musical characteristics, style and a sense of ensemble.</p> <p>plan and present performances in a wide variety of contexts showing an increasing awareness of audience and purpose.</p>

* See AT1 second strand (page C3).

† This also relates to AT1 second strand.

1.10 To develop skills in this strand, pupils will need:

- to rehearse and practise (and, by KS2, be able to direct and rehearse others);
- to sing and play in groups of different sizes;
- to have opportunities to present performances, both formally and informally, to other classes, parents, friends, the teacher, the rest of the class;
- to have access to increasingly sophisticated instruments;
- to learn the techniques which enable individuals to sustain a performance in a group;
- to be aware of **musical characteristics**—the structural and expressive features, e.g. accent, phrase, melody and harmony—**style**, the distinctive way sounds are used by a particular composer, group of composers, or in a particular period of history, a geographical region, a genre or culture; and a **sense of ensemble**, the blending of an individual part into a group performance by listening and responding with sensitivity to the other parts.

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1.11 In the example below, a teacher, working with a group of pupils in KS3, played short examples of jazz.

I explained the structure and how certain conventions were used, e.g. solo improvisations and rhythmic and melodic motifs. The class was given a sequence of chords and a rhythmic pattern. Pupils, individually, practised and devised their own motifs and, then, as a class, agreed an overall structure for the piece. The class rehearsed together, first with me conducting and then on their own. They wished to perform the piece to others so the class organised a lunch time concert.

Composing, arranging and improvising

Composing makes a significant contribution to 'the development of pupils' own musical creativity' and 'to their ability to appreciate and evaluate the compositions of others' . . .

Music Consultation Report, NCC, 1992, para. 3.15

1.12 This strand and the performing strand form the heart of AT1.

Table 8

AT1	Fourth strand: Composing, arranging and improvising		
	KS1	KS2	KS3
End of key stage statements	investigate, choose and combine sounds to produce simple compositions.	devise and develop musical ideas within simple structures.	Compose, arrange and improvise music, developing ideas within musical structures.
Programmes of study	<p>explore and use a range of sound sources including their voices, bodies, sounds from the environment and instruments, tuned and untuned.</p> <p>create, select and organise sounds in response to different stimuli.</p>	<p>explore and use a widening range of sound sources.</p> <p>choose specific sounds and combinations of sounds to create a complete musical shape.</p> <p>develop musical ideas through improvising, composing and arranging.</p> <p>create music in response to a range of stimuli, using appropriate musical structures.</p>	<p>compose music in response to a wide range of stimuli, including the composition of music for special occasions.</p> <p>develop musical ideas within structures to produce individual and group compositions and arrangements.</p> <p>improvise vocally and instrumentally in a variety of styles.</p>

1.13 There are three elements which contribute to this strand, outlined in Table 9.

Table 9

(i) The stimuli for composition	<ul style="list-style-type: none">• These should be increasingly wide ranging.• They could be a picture, a photograph, a memory, or an historical event; or a 'musical' stimulus, e.g. a style of music, a series of notes, or music heard live or in recording (AT2).
(ii) The exploration of sound	<ul style="list-style-type: none">• Pupils should use a wide range of sources, including (see the second and third strands) more sophisticated instruments.
(iii) The use of structures to organise sounds	<ul style="list-style-type: none">• Work at KS1 is likely to be spontaneous and often dependent upon chance; later, it should become more considered and use simple structures suggested by the stimulus (e.g. the sequence of events in a story).• Structures—the forms or shapes into which musical ideas can be placed—can be invented by pupils, or provided by the teacher. The difference between 'simple structures' and 'musical structures' is the level of musical knowledge. For instance, a simple structure would be ABA, where the first section is repeated after the second. This becomes a musical structure when it reflects how the structure has been used by composers. ABA is called ternary form and composers generally make the first A sound unfinished so that it leads into B. When A is repeated the end is changed to make it sound finished. KS2 teachers will not need to know the names of the forms or musical detail but they can still use structures such as ABACADA or ABA CDC ABA as a basis for pupils' compositions.

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1.14 These elements are brought together in one of three ways.

Table 10

(i) Composing	<ul style="list-style-type: none">• The development of musical ideas to create original pieces of music. It will involve the selection, invention and the combining of sounds, often over a period of time during which the piece is revised, refined and recorded.
(ii) Improvising	<ul style="list-style-type: none">* The invention and development of musical ideas during performance. It can stem, e.g. from given rhythms or a particular series of notes.• Pupils benefit from work which develops the ability to memorise patterns.
(iii) Arranging	<ul style="list-style-type: none">• In KS2 and KS3, using existing music as a starting point for composition. It might entail a variation on the chorus of a song, or the addition of an instrument, e.g. a tambourine part to a melody played on a <i>glockenspiel</i>.

1.15 For example:

Year 9 pupils are set the task of creating a piece called *Hiroshima* in which the musical depiction of a nuclear explosion is set between a threatening prelude and a reflective epilogue: a given structure. Pupils worked in groups for half an hour and then reassembled to perform their compositions, which were video-recorded. In one group, seven pupils play timpanum, side-drum, tom-tom, cymbal, wind chimes, trombone and electronic keyboard. The piece opened with very quiet chord clusters on the keyboard alongside barely audible wind chimes. Percussion instruments gradually imposed an ominously repetitive rhythm. The trombone added insistent long notes on a single pitch. A fierce climax was reached. There was a long silence. The epilogue echoed the prelude with the rhythm fading away into nothing. The class analysed the outcome with the teacher prior to listening to Penderecki's *Threnody*.

Refining, recording and communicating musical ideas

- 1.16 The final strand of AT1 provides the means by which composition can be revised and improved, and communicated to others.

Table 11

AT1	Fifth strand: Refining, recording and communicating musical ideas		
	KS1	KS2	KS3
End of key stage statements	record their own compositions and communicate them to others.	communicate musical ideas to others and record compositions through the use of notations.	revise their compositions and notate them appropriately for subsequent performance.
Programmes of study	<p>communicate simple musical ideas.</p> <p>use and understand simple signs and symbols for musical sounds when composing.</p> <p>record their own compositions.</p>	<p>record and communicate musical ideas through notations which define timbre, dynamics, duration and, where appropriate, pitch.</p>	<p>refine their work to produce complete compositions.</p> <p>use and understand increasingly complex signs, symbols and instructions including conventional and graphic notations.</p> <p>communicate more complex ideas using a widening range of cues, signs and symbols and recording equipment.</p>

1.17 The essence of this strand is efficient communication of musical ideas. This is done through:

- demonstration and/or explanation;
- ‘fixing’ ideas on the page or on tape by
 - written signs and symbols;
 - recording on tape, or by some other form of technology;
- the revision and refinement of compositions.

1.18 For pupils to make proper use of written signs and symbols—notations (e.g. staff notation, graphic scores, chord symbols)—they need to know:

- how to choose the most appropriate notation (and therefore the merits and demerits of each);
- how to represent the musical elements (defined in AT2 PoS) and the proposed timescale for the piece.

1.19 **Note:** this strand links with AT1 first strand (pages C1 and C2) and AT2 first strand (pages C12 to C14).

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1.20 For example:

Year 5 pupils were set the task of creating sounds which caught the mood of poems they had written. In groups, they drew shapes to represent the chosen sounds and glued them to a large piece of paper on which the words of the poem had been written. Some groups used pitched instruments (recorders, glockenspiels and chimebars) and recorded their chosen sounds with the names of the notes. Others concentrated on rhythm and used simple symbols to show how and when the rhythmic pattern should be played. Different levels of loudness were represented by the size of the shapes, or were indicated by written description, or use of musical terminology (f—fortissimo; p—piano). Later they listened to tapes of each group’s work and discussed them.



2.0 ATTAINMENT TARGET 2

Listening and identifying musical elements and structures

- 2.1 Practical work in music requires a sound theoretical understanding and an 'ear' which has been developed by the consideration of a wide range of music. There is therefore a powerful relation between the two ATs. This strand, with its dual emphasis—on **knowing** the musical elements and on **listening** to a wide range of music—is an important point of connection.

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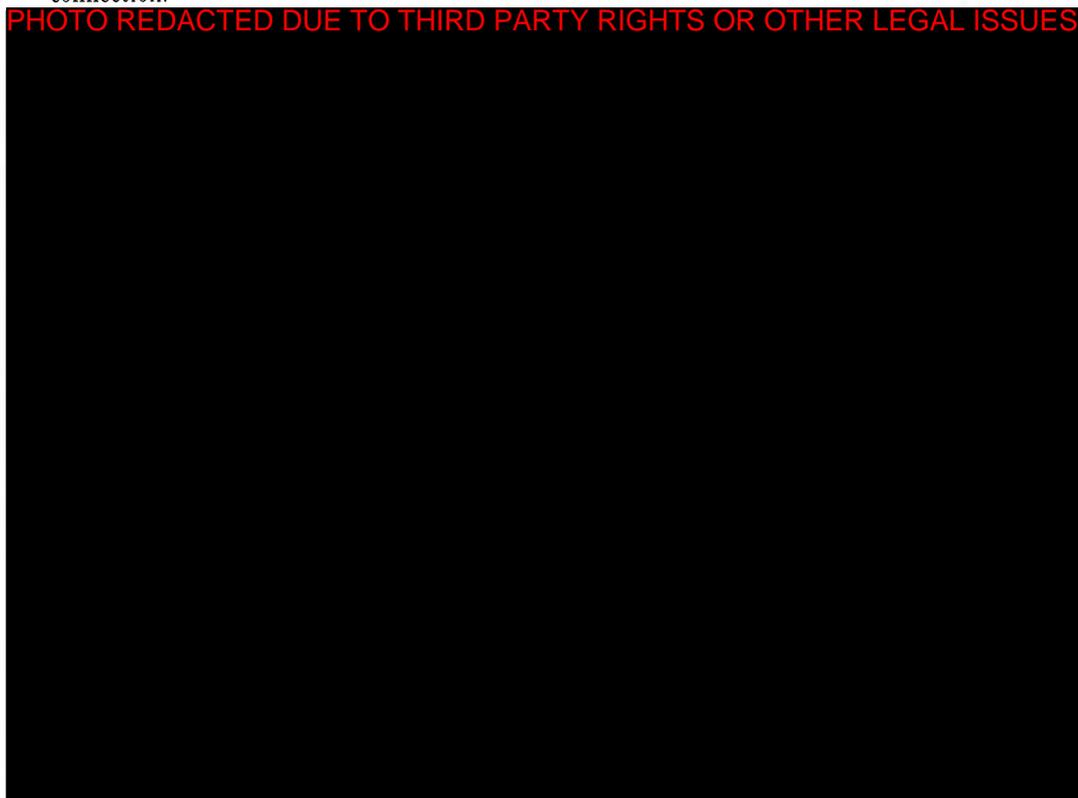


Table 12

AT2	First strand: Listening and identifying musical elements and structures		
End of key stage statements	KS1	KS2	KS3
	listen attentively and respond to short pieces of music from different times and cultures and in different styles, showing an awareness of differences and similarities.	listen attentively to music of various kinds, recognising the main musical elements; distinguishing musical instruments, and responding to changes in character and mood.	listen with understanding to a wide variety of music of increasing complexity, identifying and discriminating within musical elements; and demonstrate knowledge of different forms of notation.
Programmes of study	<p>learn to listen with care and concentration to their own and others' music, and make broad distinctions within the main musical elements of:</p> <p>pitch—high/low duration—pulse; rhythm; long/short sounds pace—fast/slow timbre—quality of sound texture—one sound/several sounds dynamics—loud/quiet structure—pattern; phrasing; repetition/contrast silence.</p> <p>listen to, discover, make, compare and talk about everyday sounds of all kinds.</p> <p>respond to the musical elements, character and mood of a piece of music, by means of movement, dance, or other forms of expression.</p>	<p>develop their understanding of musical elements, and ability to describe them in appropriate vocabulary, and to interpret some of the signs related to them:</p> <p>pitch—melody; chords duration—pulse; metre and rhythm pace—gradations of speed timbre—tone quality of voice/instrument texture—melody, accompaniment, polyphony dynamics—gradations of volume; accents structure—repetition; contrast; simple forms.</p> <p>learn to distinguish the sounds made by a range of instruments, individually and in combination.</p>	<p>develop musical perceptiveness and attention to detail in their listening, and learn to recognise, identify and discriminate between complex musical elements in music of a wide range of styles:</p> <p>pitch—melodic shape; characteristics of melodic and harmonic intervals; various scales and modes, harmonic combinations, e.g. ragas, note clusters, triads duration—pulse, metre and rhythm, e.g. time signatures, syncopation, unmeasured speech rhythm pace—speed of pulse; rapidity of change, e.g. of harmony, instrumentation, dynamics timbre—voices, instruments, and different ways of producing sounds with them, e.g. contrasts between instruments, within instruments and within single notes sung and played in a variety of ways texture—solo, melody, accompaniment, polyphony, density of instrumentation dynamics—loud; quiet; gradations of volume; articulation structure—phrases, repetition/contrast; variation and development; simple forms, e.g. ternary, verse-chorus, rondo, variations, features such as ostinato, sequence.</p> <p>read and use different notations including staff notation, graphic scores and chord symbols.</p>

2.2 The musical elements provide the means by which pupils can go beyond the superficial in their response to music. Each element becomes progressively more complex through the KS1-3 PoS. For example, **texture**:

KS1—distinguishing between one and several sounds;

KS2—recognising melody, accompaniment and polyphony (many sounds);

KS3—density of instrumentation (the relative ‘weight’ of the constituent instruments in a piece).

2.3 Pupils need to have these distinctions drawn to their attention. For example, **timbre** at KS1 can be demonstrated by playing a xylophone with both a hard and soft beater. In developing the ability to apply a knowledge of the musical elements to what they hear, pupils need to:

- **listen** to music from different times, cultures and styles;
- be encouraged to **respond** to music in varied ways;
- work on this strand in close juxtaposition with other strands of both ATs;
- talk for carefully defined purposes about music.

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The history of music: its composers and traditions

We consider that National Curriculum music should ensure that . . . by the age of 14, pupils have had the opportunity to develop the essential core of knowledge and understanding which is vital to the enjoyment of music in later life . . .

Music Consultation Report, NCC, 1992, page 3, page 13 para. 3.11

Table 13

AT2	Second strand: The history of music: its composers and traditions		
	KS1*	KS2	KS3
End of key stage statements		understand the principal features of the history of music and appreciate a variety of musical traditions.	show a knowledge of the historical development of music, and an understanding of a range of musical traditions from different periods and cultures.
Programmes of study		listen to a range of instrumental and vocal music from early, Classical and later periods. listen to the work of influential composers and learn something of their social and historical context and importance to the development of musical traditions.	listen to and develop an understanding of music from early, Classical, and later periods, including orchestral, chamber and choral music, opera, ballet and jazz. understand the contribution made to the development of music by a range of influential composers.

*See AT2 first strand, page C13.

- 2.4 This strand is designed to ensure that pupils know about the broad sweep of musical history. The major periods are statutory but the choice of composers is not prescribed. The names cited in the examples do not constitute a canon. There are many other composers and performers, both Western and non-Western, whose work pupils will benefit from hearing and whose influence makes them worthy of note. This is a powerful element in pupils' cultural development. It should be enjoyable, stimulating and wide ranging, not dry, tedious and narrowly focused. The general requirements make clear that the repertoire should be extensive, including examples of work taken from:

- *the European 'classical' tradition, from its earliest roots to the present day;*
- *folk and popular music;*
- *music of the countries and regions of the British Isles;*
- *a variety of cultures, Western and non-Western.*

- 2.5 The composers' names in the examples are intended to convey two things:
- the richness of the choice available;
 - the importance of pupils becoming acquainted with a range of influential composers; the term 'influential' in the Order refers to composers who have developed a particular form, style or genre which has been used by other composers, e.g. the Bach Fugue, the use of the Leitmotif by Wagner and, more recently, the development of the musical by Weill, Rodgers and Hammerstein, and Bernstein.
- 2.6 In listening to and considering music from a wide range of historical periods, pupils and teachers are not expected to have an unreasonable degree of understanding about detailed developments in music. The expectation is—and the PoS are constructed around the principle—that, by the end of KS3 pupils will have acquired a broad understanding of music up to and including the contemporary. This is signalled by the reference in the KS2 PoS to **early, Classical and later** periods, and the addition, at KS3, of the kinds of music expected. The command words in the Order are important too: 'listen to', 'explore', 'discuss'; not 'study' or 'commit these dates to memory'. The examples serve a particular purpose.

Table 14

KS2	Early	Medieval dances	Instrumental and vocal
	Classical	A chamber work (Schubert)	
	Later	Holst's 'Planets'	
KS3	Early	Gregorian chant	Orchestral Chamber Choral Opera Ballet Jazz
	Classical	Handel's 'Music for the Royal Fireworks'	
	Later	Bernstein's 'West Side Story'	

- 2.7 For example:

A group of Year 9 pupils devised a programme of 'music for the stage' for a 40-minute tape to be played at the nearby Old People's Home. It included selected music—some played by members of the group—from the contemporary ('Les Miserables', through 'West Side Story', to Gilbert and Sullivan, to Italian opera). They also researched and wrote an accompanying fact sheet.

Appraising music: appreciation of live and recorded music

2.8 This strand reaches into all the other strands in both ATs. Listening to music is fundamental to an enjoyment of the subject, and the performer and composer's creative output. It is the means by which we learn the language of music, its power and potential.

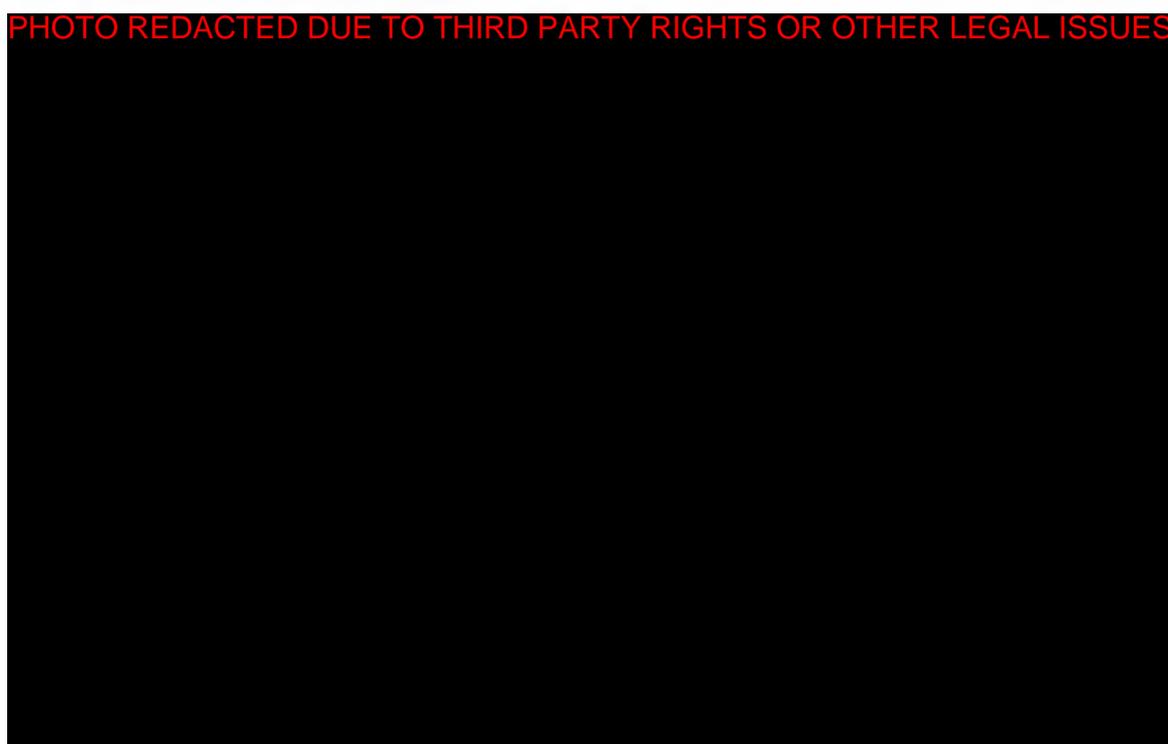
Table 15

AT2	Third strand: Appraising music: appreciation of live and recorded music		
	KS1	KS2	KS3
End of key stage statements	talk in simple but appropriate terms about sounds and music they have made, listened to, performed or composed.	describe, discuss and undertake simple analysis and evaluation of musical compositions and performances.	show knowledge and understanding of a range of individual musical works, and critically assess particular performances, live or recorded.
Programmes of study	listen to and talk about a variety of live and recorded music exhibiting contrasts of style, including works by well-known composers and performers as well as their own and others' compositions and improvisations. discuss how sounds and rhythms are used in music to achieve particular effects, and learn to recognise some different characteristics in music from different times and places.	talk about music heard in class, including their own compositions and performances.	evaluate compositions and performances heard in class, including those by other pupils, expressing and justifying opinions and preferences, and taking account of different views. analyse music critically, using appropriate vocabulary, and showing an understanding of style and an ability to relate it to its social, historical and cultural background.

2.9 The critical factors in implementing this strand are:

- the provision of the widest possible range of music;
- thorough grounding in the skills of AT1 and the knowledge of AT2;
- the conscious attention paid to the development of pupils' powers of analysis;
- time given for pupils to reflect on what they have heard, performed and composed;
- opportunities for discussion, with a clear focus for the talk;
- pupils using the musical terminology in the first strand in AT2;
- classrooms where opinions are freely shared;
- not relegating it to the end of a lesson or the end of term, but ensuring that it is firmly embedded into the other strands.

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2.10 For example:

Year 8 pupils had been composing pieces for the voice. In this lesson, they were introduced to a recording of 'Sequenza III' by Berio which demonstrated the same techniques. A worksheet, with a series of sharply focused questions, helped pupils to analyse what they were hearing. After hearing the music several times, the pupils used graphic scores with a view to adopting similar structures in their own work.

2.11 **Note:** the activity above linked most of the strands in AT1 and the first and third strands of AT2.

D

PLANNING AND TEACHING MUSIC IN THE NATIONAL CURRICULUM

This section of NSG is about the process by which the statutory requirements—the PoS in particular—are put into practice.

1.0 USING THE ORDER TO PLAN A SCHEME OF WORK

1.1 There is clearly a choice:

- start planning from the end of key stage statements;
- start from individual items in the PoS;
- start from existing plans and ‘map’ that against the requirements;
- plan from related groupings of PoS items.

1.2 It is the last of these which is likely to prove the most effective. This is because the PoS define the extent of curriculum coverage, while the end of key stage statements provide ‘headlines’, if you like, of pupil achievement. A framework for planning might look like the following diagrams.

1.3 An example of using the planning framework shown in Diagram 3 is shown below, working with pupils with special educational needs (SEN).

Ten pupils, aged 11–13, in a special school for the physically handicapped sang and analysed the structure of several songs they had learned in previous lessons, including ‘Obladi, Oblada’ and ‘The Runaway Train’. They explored sounds and invented sound effects to ‘The Listeners’ by Walter de la Mare read by the teacher; used IT (e.g. a touch screen) in various aspects of work; and responded to the music composed and performed in the group.

Diagram 2

A framework for planning

D2 MUSIC June 1992

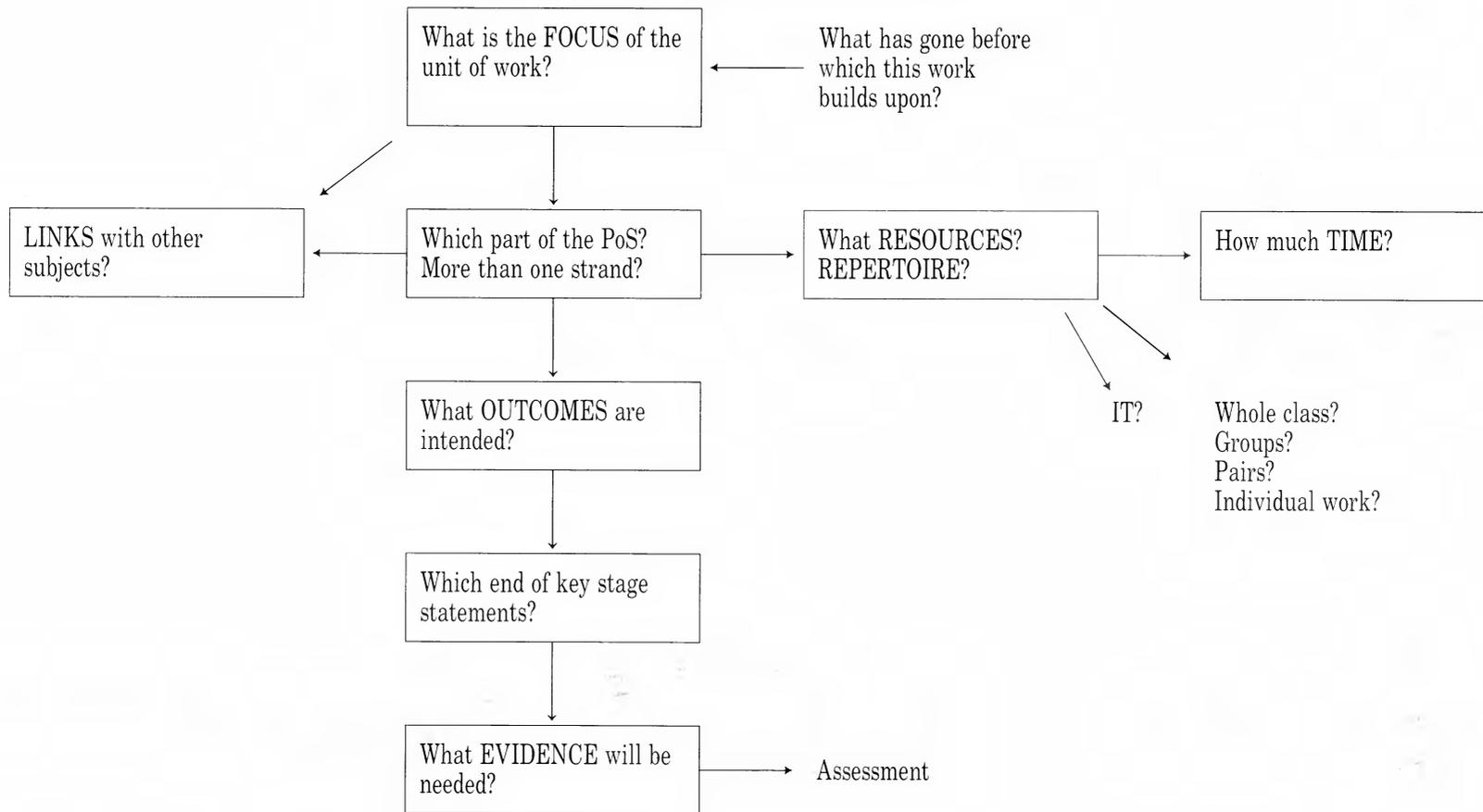
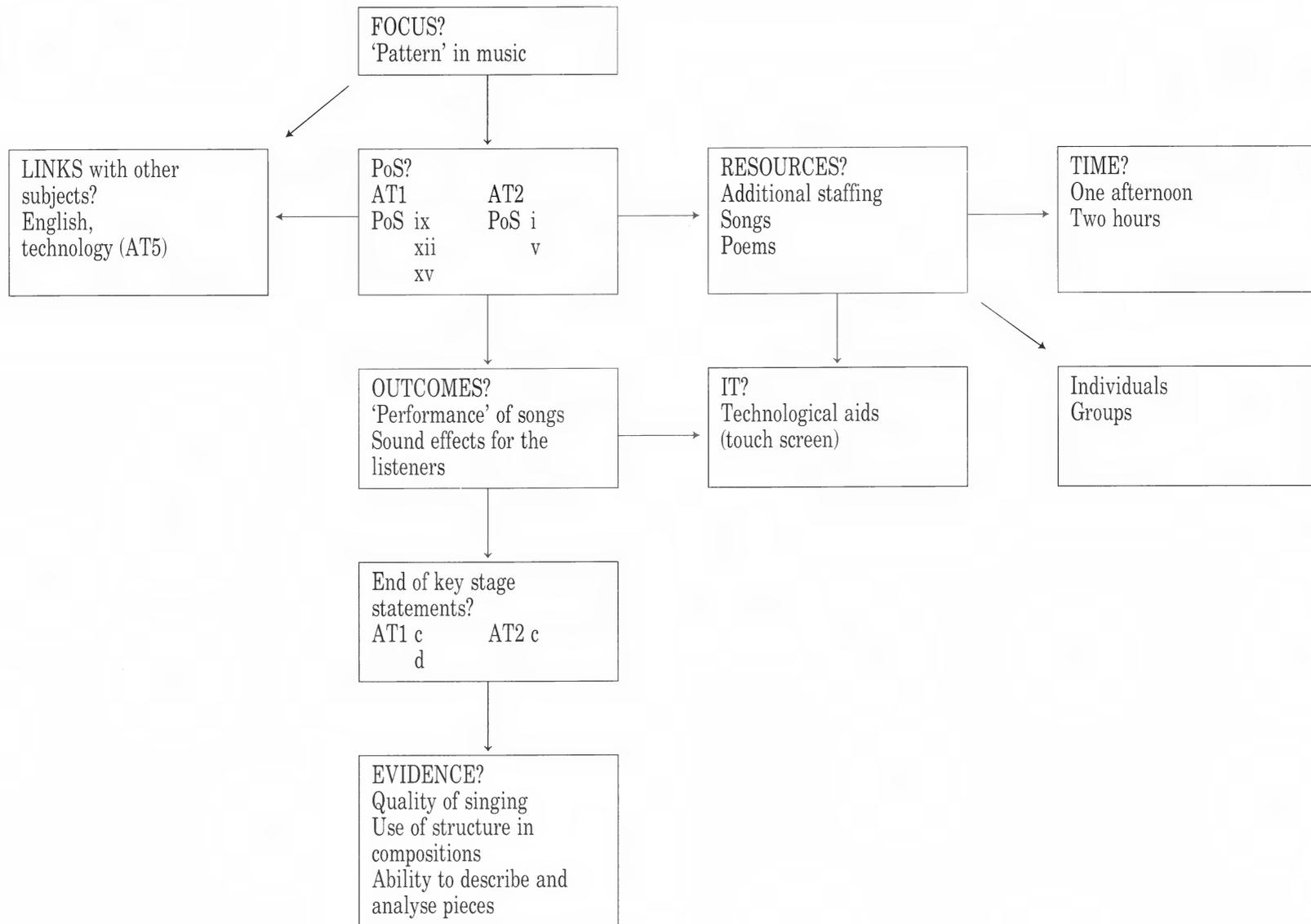


Diagram 3

An example of using the planning framework



- 1.4 This framework can be developed to plan units of work which cover a sequence of lessons. Teachers will wish to devise their own ways of planning, but to help this process two models are given.
- 1.5 **Model A**, shown in Diagrams 4-6, uses the **strands** as the basis for curriculum planning. This model will demonstrate, at a glance, what aspects are being developed and what might need further development. This model has been developed with KS1 and KS2 teachers in mind.
- 1.6 **Model B**, Diagrams 7 and 8, provides a week by week programme which demonstrates intended progression. It is, perhaps, more appropriate for KS3.
- 1.7 Both models require consideration of how the work relates to the Order. In particular, they focus attention on:
- the subject focus;
 - the PoS;
 - intended outcomes;
 - end of key stage statements;
 - criteria for success.
- 1.8 As with all National Curriculum subjects, **differentiation** and **progression** are two vital elements to consider in planning. The general requirements of the PoS state that pupils should 'undertake a balanced programme of activities which builds on previous work and takes account of previous achievement'. This presupposes, therefore:
- planning which is sequential and long term;
 - knowing what pupils have done before and how successfully that work has been completed.
- 1.9 Diagram 1 on page B3 is extremely useful in that it sets out the expectations, in general terms, of progression in music. The tables which illustrate the strands provide the detailed routes of progression within the PoS. These general principles apply:
- the progress of **individual** pupils needs planning;
 - progression is manifested through greater depth of knowledge, broader understanding and applying skills more expertly in increasingly challenging contexts.
- 1.10 In addition, careful consideration needs to be given to the shared planning by which pupils grasp, by the end of KS3, the 'broad sweep' of music history. This can only be done effectively by teachers in the three key stages agreeing on a consistent approach. Indeed, this is a principle which applies to the teaching of music in the National Curriculum in general.

Diagram 4

Model A

Unit no.	Title of unit:	Main focus of the unit:	PoS
Class/year:		AT1	
Duration:		AT2	
Term:		General requirements:	
Playing and singing (by ear, from signs and notations)			AT1
Controlling sounds made by the voice and a range of musical instruments			
Performing with others			
Composing, arranging and improvising			
Refining, recording and communicating musical ideas			
Listening and identifying elements and structures			AT2
The history of music: its composers and traditions			
Appraising music: appreciation of live and recorded music			
Outcomes—tasks:	End of key stage statements:	Criteria for success:	Resources:

Diagram 5

An example of Model A

Unit no. 13	Title of unit: Songs from different places and times	Main focus of the unit: AT1 Developing class performances of songs with accompaniments created by pupils	PoS (vi) (ix)
Class/year: 2		AT2 Discussing what instruments to use to accompany the songs	(v)
Duration: 4 wks		General requirements: Class work	
Term: Spring			
Playing and singing (by ear, from signs and notations)	<ul style="list-style-type: none"> learn songs and sing them from memory - Donkey Riding, Frère Jacques learn rhythms to accompany songs and perform them from memory 	AT1 (i)	
Controlling sounds made by the voice and a range of musical instruments	<ul style="list-style-type: none"> sing songs developing ability to find the correct pitch and breathe at the end of phrases Control sounds on instruments playing accompaniments at an appropriate level of loudness 	(iii) (iv)	
Performing with others	<ul style="list-style-type: none"> sing songs as a class developing the ability to listen to others rehearse songs with accompaniments working towards a class performance 	(iii) (v) (vi)	
Composing, arranging and improvising	<ul style="list-style-type: none"> invent own accompaniments selecting appropriate instruments 	(ix)	
Refining, recording and communicating musical ideas	<ul style="list-style-type: none"> pupils improve accompaniments teacher record performances on tape 	(x)	
Listening and identifying elements and structures	<ul style="list-style-type: none"> develop vocabulary needed to describe sounds and how to use instruments listen to recordings of songs sung by the class and other classes 	AT2 (i)	
The history of music: its composers and traditions	<ul style="list-style-type: none"> talk about where, and when, the songs would have been sung 	(v)	
Appraising music: appreciation of live and recorded music	<ul style="list-style-type: none"> discuss what instruments to use and how to use them to accompany songs discuss differences and similarities 	(v) (iv)	
Outcomes—tasks: Class performance recorded on tape Performance to another class	End of key stage statements: 1b 2a/b	Criteria for success: all pupils involved in class performance and aware of the need to listen to others whilst performing pupils should be able to use appropriate musical vocabulary to describe sounds	Resources: Songs percussion instruments tape recorder

Diagram 6

An example of Model A

Unit no. 7	Title of unit: Folk songs of Great Britain	Main focus of the unit: AT1 Composing melodies -to chords- to words	PoS (xi) (xii)
Class/year: 6		AT2 Identifying some features of folk music	(i) (v)
Duration: 4 wks		General requirements: Group work	
Term: Summer			
Playing and singing (by ear, from signs and notations)	<ul style="list-style-type: none"> learn songs and sing them from memory O Rare Torpin Hero, Scarborough fair... perform from chord symbols 	AT1 (i) (ii)	
Controlling sounds made by the voice and a range of musical instruments	<ul style="list-style-type: none"> sing words clearly and sing longer phrases in one breath play different notes of a chord at the same time and in the correct place in the song 	(iii) (iv)	
Performing with others	<ul style="list-style-type: none"> play chords on chime bars to accompany songs rehearse group pieces and perform to class 	(v) (vii)	
Composing, arranging and improvising	<ul style="list-style-type: none"> compose a melody to fit a sequence which uses three chords - C G C F C G C C G C F G C C compose a melody to fit the words of an unknown song improvise rhythms to an Irish jig 	(xii) (xi)	
Refining, recording and communicating musical ideas	<ul style="list-style-type: none"> record melodies using note names eg C E F G or staff notation improve melodies through group discussion 	(xiii)	
Listening and identifying elements and structures	<ul style="list-style-type: none"> Knowledge of chords - what notes are played Knowledge of how to construct a melody - repetition listen to examples of folk songs and identify where repetition occurs 	AT2 (i)	
The history of music: its composers and traditions	<ul style="list-style-type: none"> listen to folk music from England, Wales, Ireland, Scotland eg bagpipe music, penillion listen to modern folk music 	(iii)	
Appraising music: appreciation of live and recorded music	<ul style="list-style-type: none"> listen to different performers' version of the same folk song - discuss similarities and differences listen to the tune of the folk song which provided the words for pupils' composition - discuss differences 	(v)	
Outcomes—tasks: Learning folk songs Writing melodies Discussing folk music	End of key stage statements: 1d 2b	Criteria for success: Pupils should be able to write a simple melody which uses repetition Pupils should be able to describe some features of folk music	Resources: Instruments - chime bars Tapes of folk music

Diagram 7

Model B

D8 MUSIC June 1992

Unit no.	Title:			Length:	Year/class:	Term:	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Resources	
Subject focus: AT1		PoS:	Outcomes—tasks:	End of key stage statements:	Criteria for success:		
AT2							
General requirements:							
Playing and singing (by ear, from signs and notations)	Controlling sounds made by the voice and a range of musical instruments	Performing with others	Composing, arranging and improvising	Refining, recording and communicating musical ideas	Listening and identifying musical elements and structures	The history of music: its composers and traditions	Appraising music: appreciation of live and recorded music

Diagram 8

An example of Model B

D9 MUSIC June 1992

Unit no. 6	Title: <i>Summertime</i>			Length: 6 wks	Year/class: 7	Term: <i>Summer</i>	
Week 1	Week 2	Week 3	Week 4	Week 5	Week 6	Resources	
<p>Lead lesson 'Seasons in music' - play excerpts discuss how sounds are used</p> <p>Set task Explore sounds voice/instruments Discuss</p> <p>Teach 'Summer is icumen in' Give background to song</p>	<p>Sing 'Sumer...' discuss the mood it creates</p> <p>Recap on last lesson</p> <p>Groups explore ideas - sounds, images on instruments</p> <p>Groups discuss/demonstrate initial ideas</p> <p>Discuss need for structure</p>	<p>Play more excerpts</p> <p>Discuss changing moods in music Relate to structure</p> <p>Groups consider structure for own pieces - either given or invented</p> <p>Groups plan without using instruments - make simple score</p> <p>Sing 'Sumer...' add second part</p>	<p>Sing 'Sumer...' improve diction and balance</p> <p>Discuss structure of song</p> <p>Groups develop ideas from last week using instruments</p> <p>Groups share work - discuss what good, what needs improving</p>	<p>Sing 'Sumer...' Discuss ostinati</p> <p>Groups discuss own pieces without using instruments - develop score</p> <p>Use instruments</p> <p>Remind groups pieces to be performed next week</p>	<p>Short time for final rehearsal</p> <p>Class 'concert' sing 'Sumer...'</p> <p>Perform pieces Record on tape Follow scores</p> <p>Discuss</p> <p>Play tape back pupils/teacher make record of work</p>	<p>Music for listening</p> <p>Four seasons Vivaldi</p> <p>Spring Grieg</p> <p>Here comes the sun Beatles</p> <p>Now is the month of Maying Morley</p> <p>Summertime Gerstwin</p> <p>'Pastoral' Symphony Beethoven</p> <p>Range of instruments including own instruments</p> <p>Tape recorder and tape</p> <p>Paper for scores</p>	
Subject focus: <i>Using sounds and structures to describe moods</i>		PoS: (xii) (iv) (x) (xv) (xvi)		End of key stage statements:			Criteria for success:
AT1		(iii) (v)		1c			
AT2 <i>Knowledge of repertoire and how composers have used sounds</i>				1d			
General requirements:				2c			<p>Pupils should be able to maintain their own part when singing and playing in a group</p> <p>Pupils should be able to develop interesting ideas and use sounds and structures effectively</p> <p>Pupils should be able to recognise how composers use sounds and structures and be able to evaluate their own work</p>
Playing and singing (by ear, from signs and notations)	Controlling sounds made by the voice and a range of musical instruments	Performing with others	Composing, arranging and improvising	Refining, recording and communicating musical ideas	Listening and identifying musical elements and structures	The history of music: its composers and traditions	Appraising music: appreciation of live and recorded music



2.0 HOW SHOULD CLASSROOM WORK REFLECT THE RELATIONSHIP BETWEEN AT1 AND AT2?

- 2.1 Music teaching should be integrated with activities designed to cover aspects of both ATs. Knowledge should not be taught in a vacuum.
- The examples alongside the PoS merit close consideration. Note, for example, the **kinds** of activity suggested for KS2:
... **listen to** 'Pictures at an Exhibition' ...
... **recognise** instruments ...
... **listen to** pieces of music ... and **discuss** their effects ...
... **discuss** the reflection of mood ...
 - Starting sequences of work on occasions with an AT2 focus is important. Pupils need to recognise the importance of what they know, as well as what they do.
 - While it is legitimate for individual pupils to become acquainted with the work of different 'influential' composers, it is important to take stock at regular intervals on the developing sense pupils in the class have of the full range of the three periods and the kinds of music specified for the key stage. It should not be left to chance.

2.2 For example:

A teacher in KS1, during a singing lesson (AT1 iii), discussed with pupils the instruments which could be used to accompany the song which had just been sung and how they could be played to make the song even better (AT2 i, iii, iv). Pupils invented their own accompaniments (AT1 viii, ix), and repeated patterns given by the teacher (AT1 i). The class practised the song with the accompaniments (AT1 v, iv), discussed how to improve it even further (AT2 i, v) and then recorded a 'polished' performance on a tape recorder (AT1 vi, vii, xii). The teacher built a series of recordings of songs from different places and times and used these as a resource to help pupils recognise differences and similarities (AT2 v).

A teacher of pupils in Year 7 wanted to develop pupils' appreciation of a variety of musical traditions (AT2 b). 'I taught the class the medieval song "Sumer is icumen in" and discussed how the song made them feel. The class then worked in groups to create short sequences of notes, or sounds, which made them feel the same way. Then I played "Now is the month of Maying" by Morley and "Summertime" by Gershwin and the class discussed the similarities and differences between the songs they had sung and heard and the tunes they had created.'



3.0 USING IT IN MUSIC AND DEVELOPING IT CAPABILITY

- 3.1 One of the most obvious links between music and other subjects is with AT5 of technology. This illustrates a variety of ways in which the five strands of IT Capability can enhance work in music.

Table 16

Communicating information	<ul style="list-style-type: none">● Sound reproduction for all listening work—tapes, records, CD● Using synthesizers, keyboards, computers, tape recorders, microphones to enable pupils to develop, organise and perform sounds● Translation of sound into notations—printing notation● Sound processing—editing, adaptation
Handling information	<ul style="list-style-type: none">● Data storage of sounds—a sound bank● CD-ROM—interactive programmes developing historical knowledge● Multi tracking—recording and mixing● Sequencing—developing a series of sounds and sound loops
Modelling	<ul style="list-style-type: none">● Using present forms of composing within a defined musical structure
Measurement and control	<ul style="list-style-type: none">● Using dials/knobs/sliders● Mixing desks● ‘Expression’ pedals/controllers● Synthesis of sounds● Using MIDI to link different sound sources and build highly complex performances● Sound sampling
Applications and effects	<ul style="list-style-type: none">● Analysis of modern music which uses electronic means to compose and improvise● Analysis of performances which use electronic sound sources● Comparing live and recorded performances

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4.0 A BALANCED PROGRAMME OF ACTIVITIES

- 4.1 The general requirements for the PoS make it clear that pupils should ‘. . . undertake a balanced programme of activities . . .’ Balance can be achieved by:
- taking account in planning and teaching of the 2:1 weighting in favour of AT1;
 - a musical repertoire which genuinely reflects the European ‘classical’ tradition, but allows for non-Western, folk and popular music as well;
 - recognising the importance of both singing and playing;
 - planning with the full requirements of the PoS in mind, not just the end of key stage statements;
 - ensuring that forward planning reflects the relative importance of the strands and elements of the PoS.

The school's policy needs to address the following key issues.

1.0 PROGRESSION

- 1.1 Both the end of key stage statements and the PoS indicate the ways in which achievement and activities build on what has gone before. It is important, however, to ensure that the work of individual pupils is genuinely progressing.

2.0 COVERAGE

- 2.1 The PoS have been designed to allow sufficient flexibility for teachers and pupils to follow their particular interests. They leave important decisions about balance to the teacher as well as the necessary amount of time required to cover adequately the PoS. However, teachers must make sure all the material in the PoS is covered.

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3.0 SUBJECT TEACHING IN KS1 AND KS2

- 3.1 While there are clear links with most National Curriculum subjects, there are obvious dangers in making the PoS in music fit a predetermined theme or topic. Music is a specialist subject and planning needs to ensure that the specialist aspects of it are clearly and effectively taught.



4.0 PRACTICAL AND THEORETICAL

- 4.1 Music is a practical subject, but one to which subject knowledge—the theory—makes a significant contribution. The two ATs need to be closely aligned. The consequences of integration in terms of planning, teaching and assessing need to be discussed amongst the staff.



5.0 PUPILS WITH SPECIAL EDUCATIONAL NEEDS

- 5.1 No pupil should be denied the opportunity to participate in music because of their disability. Teachers will need to use each pupil's strengths so that their experiences are rewarding and they demonstrate achievement. Teachers will need to help pupils with SEN to ensure that they can work as fully as possible in all the music PoS.
- 5.2 This help may involve:
- adapting the musical response to meet the needs and foster the strengths of the pupil, e.g. humming as an acceptable alternative for the pupil with speech and language problems who is asked to sing;
 - adapting musical instruments to enable pupils with physical handicaps to perform, e.g. special grips on beaters and hand chimes for pupils who find it difficult to grasp;
 - adapting resources, or providing additional material for the partially sighted, e.g. large print or raised notation;
 - modifying methods of musical notation to enable pupils with learning difficulties to read music, e.g. notes accompanied by colour coding or symbols;
 - the use of instruments which transmit strong vibrations for pupils with hearing impairment, e.g. xylophone, drums;
 - being sensitive and responding to the needs of pupils whose conditions are degenerative and whose ability to make music may decline;
 - the use of computer equipment and software to enable pupils with severe physical impairments to compose and perform music, e.g. using touch-sensitive switches.

G

CRITERIA FOR SUCCESS

1.0 KEY STAGE 1

AT1

- 1.1 Pupils will have explored and begun to control sounds made by the voice and a range of classroom instruments. They will have started to translate sounds into symbols and symbols into sounds. Over the key stage they will have learned a variety of songs and be able to sing these from memory with confidence and enjoyment. Above all, they will take pleasure in sound itself.

AT2

- 1.2 Pupils will be able to listen to short pieces of music with concentration and talk about sounds and music with understanding of the basic musical concepts. They will have responded to a wide range of music and be able to demonstrate awareness of pulse through walking, or moving in time with music. They will have heard a variety of live and recorded music including works by well-known composers and performers and will be able to recognise features such as repetition and contrast.

2.0 KEY STAGE 2

AT1

- 2.1 Pupils will have developed control of a wide vocabulary of sounds and be able to use these to describe ideas, moods and feelings. They will have confidence in using their voices and be able to sing a number of songs from memory. During the key stage they will have developed an understanding of musical notations. Above all they should enjoy making music with each other in groups and as a class.

AT2

- 2.2 Pupils will be able to listen attentively to a wide variety of music with understanding of how sounds are used and be able to identify instruments. They will have responded to the characteristics and moods of a range of music and have begun to understand how music reflects the time and place in which it was written. They will also have begun to recognise the development of musical traditions. They should be able to express their opinions freely and respect the views of others.



3.0 KEY STAGE 3

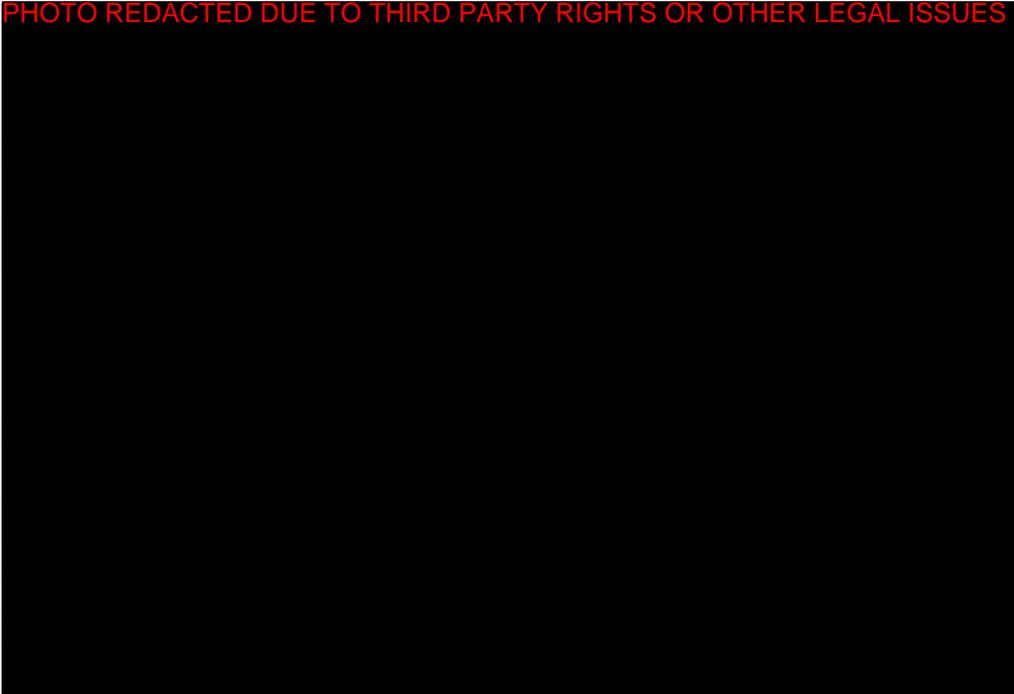
AT1

- 3.1 Pupils will be able to use sounds made by their voices and a range of instruments with confidence and control. They will have explored different musical structures and have expressed their own ideas, feelings and moods through improvisations and compositions. They will be familiar with the various forms of musical language and be able to read and write music with some fluency and accuracy. Over the key stage they will have learned a range of songs and instrumental pieces and have acquired the confidence and skills to perform to a variety of audiences.

AT2

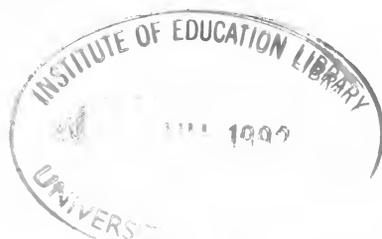
- 3.2 Pupils will be able to listen to music and describe features using a developed musical vocabulary. They will have heard a wide range of music and show an understanding of musical traditions from different cultures and periods recognising the contribution of a range of influential composers and performers. They will have begun to develop an appreciation of a variety of music and be able to listen critically and express informed opinions.

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H GLOSSARY

Accent	The use of stress so that one sound is given greater emphasis.
Arranging	Composing based on existing music, e.g. writing variations on a song, adding a percussion part to a known melody.
Characteristics	Structural and expressive features of a piece of music, e.g. use of accent, melody, harmony form.
Chord symbols	Signs which describe particular combination of notes, e.g. Dm DFA.
Composing	The development of musical ideas to create an original piece of music.
Descant	A part played or sung at a higher pitch than the main melody.
Duration	Length of sounds—long/short.
Dynamic	Levels of volume—loud/quiet.
Element	The 'building blocks' of music—as an artist uses colour, texture, line and shape a composer will use the elements of pitch, dynamics, duration, timbre, texture and structure.
Form	A recognisable structure such as ABA, where the first section (A) is repeated after the second section (B).
Genre	A recognisable medium such as orchestra, opera, ballet or musical.
Graphic notation	The use of shapes to represent sounds, e.g. ▲▲*.
Graphic score	A written record of the sounds played by all performers using graphic notation.
Improvising	The invention and development of musical ideas during performance.
Musical instructions	Information needed to perform the music as the composer intended, e.g. dynamic markings such as f p $<$ $>$, or tempo indication such as <i>andante</i> , or phrase length shown by \frown .
Ostinato	A melodic or rhythmic pattern often repeated throughout the piece of music.
Phrase	A musical sentence or part sentence.
Pitch	High or low sounds.
Scale	An upwards or downwards progression of notes which fit an accepted pattern.
Signs	Use of visual directions, e.g. Curwen hand signs.
Staff notation	Pitch shown on five lines, duration shown by shape of note 
Style	The distinctive way sounds are used by a particular composer, group of composers, or in a particular period of history, a geographical region, a genre of culture.
Tempo	The speed at which a piece of music is performed.
Timbre	The quality of sound—understood through comparing how sounds are different, e.g. a trumpet sound to a violin or using hard and soft beaters on a xylophone.





1992 No.

EDUCATION, ENGLAND AND WALES

**The Education (National Curriculum) (Attainment
Targets and Programmes of Study in Music) (England)
Order 1992**

Made - - - - - March 1992
Laid before Parliament March 1992
Coming into force in accordance with articles 2 to 4

Whereas the National Curriculum Council, after due consultation, submitted to the Secretary of State and published its report on a proposal to make this Order which he had referred to it, in accordance with subsections (2) to (4) of section 20 of the Education Reform Act 1988(a);

And whereas the Secretary of State, in accordance with subsection (5) of the said section 20, duly published a draft of this Order and the other documents mentioned in that subsection and sent copies of them to the said Council and to each of the persons consulted by the Council, and allowed a period of not less than one month for the submission of evidence and representations;

And whereas that period has now expired:

Now therefore the Secretary of State for Education and Science, in exercise of the powers conferred on the Secretary of State by section 4(2)(a) and (b) and (4) of the said Act hereby makes the following Order in the terms of the said draft:

Citation, commencement, application and interpretation

1.—(1) This Order may be cited as the Education (National Curriculum) (Attainment Targets and Programmes of Study in Music) (England) Order 1992 and shall come into force in accordance with articles 2 to 4.

(2) This Order applies in relation to maintained schools in England only.

(3) In this Order—

“the Document” means the document published by Her Majesty’s Stationery Office entitled “Music in the National Curriculum (England)”(b); and

references to the first, second and third key stages are references to the periods set out in paragraphs (a) to (c) respectively of section 3(3) of the Education Reform Act 1988;

2. The provisions of this Order relating to the first key stage shall come into force—

(a) on 1st August 1992 in respect of pupils in the first year of that key stage; and

(b) on 1st August 1993 in respect of all other pupils.

(a) 1988 c.40.

(b) ISBN 0 11 270753 X.

3. The provisions of this Order relating to the second key stage shall come into force—
 - (a) on 1st August 1992 in respect of pupils in the first year of that key stage;
 - (b) on 1st August 1993 in respect of pupils in the second year of that key stage;
 - (c) on 1st August 1994 in respect of pupils in the third year of that key stage; and
 - (d) on 1st August 1995 in respect of all other pupils.
4. The provisions of this Order relating to the third key stage shall come into force—
 - (a) on 1st August 1992 in respect of pupils in the first year of that key stage;
 - (b) on 1st August 1993 in respect of pupils in the second year of that key stage; and
 - (c) on 1st August 1994 in respect of all other pupils.

Specification of attainment targets and programmes of study

5. It is hereby directed that the provisions relating to attainment targets and programmes of study set out in the Document shall have effect as provided in articles 6 to 8 below for the purpose of specifying in relation to music—

- (a) attainment targets; and
- (b) programmes of study.

6. Attainment targets 1 and 2 set out in the Document are specified in relation to the first, second and third key stages, each statement in those targets which is described as an “end of key stage statement” applying to the key stage to which the statement is expressed to relate.

7. Each programme of study set out in the Document is specified in relation to the key stage to which it is expressed to relate.

8. The examples printed in italics in the Document (which serve to illustrate the attainment targets and programmes of study therein described) do not form part of the provision made by the Order.

March 1992

Secretary of State for Education and Science

EXPLANATORY NOTE

(This note is not part of the Order)

Section 4(2) of the Education Reform Act 1988 places a duty on the Secretary of State to establish the National Curriculum by specifying by order appropriate attainment targets, programmes of study and assessment arrangements for each of the foundation subjects.

Section 4(4) allows for such an order, instead of containing the provisions to be made, to refer to provisions in a document published by Her Majesty’s Stationery Office.

This Order accordingly refers to the document entitled “Music in the National Curriculum (England)” and provides for the attainment targets and programmes of study in relation to music set out in it to have effect for the first, second and third key stages of a pupil’s compulsory schooling. The Order applies in relation to maintained schools in England only.

The Order provides that any examples printed in italics in the Document are for illustrative purposes only, and do not form part of the Order.

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Printed in the UK by HMSO
860/PO0387 C00 452/4 3/92 3219224 19542

The Education Reform Act 1988 provides for the establishment of a National Curriculum for all pupils of compulsory school age in maintained schools in England and Wales.

The National Curriculum comprises English, mathematics and science as core subjects and seven other foundation subjects: history, geography, technology, a modern foreign language, music, art and physical education. Additionally, in Wales, Welsh is a core subject in Welsh-speaking schools and an eleventh foundation subject in the remainder.

The Act provides for the Secretary of State to specify in relation to each core and other foundation subject such attainment targets and programmes of study as he considers appropriate. This document contains details of the attainment targets, and programmes of study for music, as specified by Order.



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First published 1992

Prepared by the Department of Education and Science. Produced by the Central Office of Information 1992.
Printed in the UK for HMSO. O/N10139A. EDUCJ0528NJ.

ISBN 0-11-270753-X



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